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cannot and do not wish to escape. If we wish our subject to be respected we must show that it is capable of bearing its share of the world's work.

If I seem to be giving voice to platitudes, my defence must be that my experience has been formed in contending for a living form of art of wide application. My evangel is not directed towards communities of established artistic momentum, but is aimed at colleges whose influence is the sole means of reaching that immense society wholly innocent of any knowledge of art whatever. It would not be difficult to show that the higher forms of art expression dealing with creative composition in painting and sculpture which we usually dignify by the title "Fine Arts," find their support on the broad base of industrialism. There is no performance unless those be found to pay the piper.

The college, accordingly, which admits the theory and practice of fine art as a proper cultural subject and feels the lesser arts to be outside its dignity should first be assured that the basis of public sympathy

and support is already prepared. There is yet another aspect of this discussion which cannot be denied a moment's consideration.

In a country as immense as ours in which climatic and geographical differences exert their influence, it is, or should be, manifest that art expression will assume wide variety of application. Out of these various conditions which background our lives, grows love and loyalty to locality—the genius loci which is the essence of art as well as of patriotism. The land of the palm and orange, of arid plains and towering mountains must find their true expression through the hearts of their indwellers. The art of Millet and Rembrandt confirm this, and show how precious is talent thus fostered to express a nation's sentiment.

The South and West are both sufferers in that this genius loci has lacked the awakening stimulus.

The college, as I see it, is the power which should awaken this force and nourish that love of beauty finding in it a resource of incalculable value.

### WITH VERONESE IN VENICE

BY ELMER E. GARNSEY

With Veronese in Venice, how the dreams  
Of vanished splendors gild the crumbling walls,  
Where amber pictures glow in dark'ning halls  
Above the Adriatic tide that gleams  
With painters' visions, and the sunset beams.  
His soaring colonnades old Rome recalls,  
Ere vandal hordes flung wide their smoking palls  
O'er Tiber's banks, above the high triremes.

But new-world hands by art triumphant led  
Have reared again the columned dreams of yore:  
And late, in Washington, I bared my head  
Beneath a portico whose arches soar  
Full Roman height, flame-tipped with sunset red,  
Above the locomotive's muffled roar.